

# Classical-Model Sentences and Their Elaborations in Richard Strauss's Songs for Voice and Piano

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Example 1. "Befreit," Op. 39, No. 4; mm. 1–9; Form Overlay.

1 **Langsam und innig**

Presentation

b.i.

*sehr getragen*  
*molto cantabile*

Du wirst nicht weinen.

Phrase counts: 1 2

pp

E: I<sub>4</sub> #III<sub>3</sub><sup>4</sup>

(Presentation)

Continuation

b.i.

Frag. Frag.

Leise, leise wirst du lächeln und wie zur Reise geb' ich dir

x (filled in by step) x (transposed) x (modified & filled in by step)

3 4 5 6

I<sub>4</sub> #III<sub>3</sub><sup>4</sup> #VI# #IV<sup>07</sup>

(Continuation)

8

Blick und Kuss zurück.

*espr.*

7 8

V #6 I# I#: PAC

Text:  
Du wirst nicht weinen. Leise, leise  
wirst du lächeln: und wie zur Reise  
geb' ich dir Blick und Kuß zurück.

\*Enjambment fuses these three lines of  
poetry. Lines 1 and 2 neither end with pause  
nor punctuation; rather, they proceed  
immediately and seamlessly to the following  
line.\*

Translation:  
You will not weep. Quietly, quietly  
you will smile: and, as if to travel,  
I will give you back your look and kiss.

Example 2. "Befreit," Op. 39, No. 4; mm. 1-9; Voice-Leading Sketch. (Descending-Third Motive (x) and its Transformations Shown.)

The musical score for Example 2 consists of two staves: a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is E major (one sharp). The vocal line begins with the instruction "Voice enters" and features a descending-third motive marked with 'x'. This motive is shown in three transformations: (filled in by step), (transposed), and (modified & filled in by step). The piano accompaniment provides harmonic support with various chords. Below the staves, a harmonic analysis is provided for both parts.

Harmonic Analysis:

E: I <sub>h</sub>	#III <sub>h</sub> <sup>4/3</sup>	I <sub>h</sub>	#III <sub>h</sub> <sup>4/3</sup>	#VI <sub>h</sub>	#IV <sub>h</sub> <sup>o7</sup>	V <sub>h</sub> <sup>8-7</sup> #6-5 4-#3	I <sub>h</sub>
I <sub>h</sub> <sup>5</sup>				#6 (#3)	#IV <sub>h</sub> <sup>o7</sup>	V <sub>h</sub> <sup>8-7</sup> #6-5 4-#3	I <sub>h</sub>

Example 3. "Wiegenliedchen," Op. 49, No. 3; mm. 1-13; Form Overlay.

The musical score for Example 3 features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is F# major (three sharps). The vocal line includes the lyrics "Bien - chen, Bien - chen" and is divided into two phrases, labeled "1" and "2". Above the vocal line, a "Presentation" box is shown with "c.b.i." and "b.i." labels. The piano accompaniment is marked with a piano dynamic (*pp*). Below the piano part, the harmonic analysis is given as F#: I<sup>5</sup>.

Form Overlay:

- "Presentation" box: c.b.i. (first phrase), b.i. (second phrase)
- Phrase counts: 1, 2
- Harmonic analysis: F#: I<sup>5</sup>

(Example 3, continued.)

(c.b.i.)

Continuation

5

c.i.

Frag.

Frag.

wiegt sich im Son - nenschein, spielt um mein Kin - de - lein,

3 4 5

(Continuation)

Frag.

Frag.

Cadential

9

ritard.

summt dich in Schlum-mer ein, sü - - - sses Ge -

6 7

ritard.

p.

9 #10  
II 7

(Cadential)

13

a tempo

sieht.

8

espr.

a tempo

p

V  
I:HC

Text:	Translation:
Bienchen, Bienchen,	Little bee, little bee,
Wiegt sich im Sonnenschein,	Weighing in the sunshine,
Spielt um mein Kindelein,	Plays around my little child,
Summt dich in Schlummer ein,	Humming you into slumber,
Süßes Gesicht.	Sweet face.

Example 4. "Wiegenliedchen," Op. 49, No. 3; mm. 1–13; Voice-Leading Sketch.

Voice enters  
 F# A# C# F# A# C#  
 Phrase counts: 1 2 3 4 5 6 7 8  
 F#: I<sup>5</sup> 6 II<sup>7</sup> V

Example 5. "Winternacht," Op. 15, No. 2, mm. 1–20; Form Overlay.

"Presentation"  
 c.b.i.  
 b.i.  
 Mit  
 g: I  
 (c.b.i.)  
 (b.i.)  
 5  
 Re - gen und Sturm - ge - brau - - - se  
 Phrase counts: 1 2 3 4

(Example 5, continued.)

(c.b.i.)

Continuation (in sentence structure)  
Frag. [Sentence: b.i.]

c.i.

9 sei mir will-kom - - men, De - zem - ber-mond, und führ'mich den

5 6 7 8 1

*mf*

*p*

V 6-  
4-

-7  
-5  
-3

III

(Continuation)

(Frag.) [(b.i.)

Frag. [b.i. repeated/transposed]

Cadential [with frag.]

14 Weg zum trau - li - chen Hau - se, wo mei - ne ge -

2 3 4 5

V#

II <sup>o</sup>6  
5

(Continuation)

(Cadential) [(with frag.)

18 - lieb - te Her - rin wohnt.

6 7 8

*molto cresc.*

(P <sup>6</sup>3)

II <sup>o</sup>7 V

V<sub>4</sub>

V<sub>4</sub> :PAC

V

Text:  
Mit Regen und Sturmgebrause  
sei mir willkommen, Dezembermond,  
und führ' mich den Weg zum traulichen Hause,  
wo meine geliebte Herrin wohnt.

Translation:  
With rain and storm shower,  
I bid you welcome, moon of December;  
show me the way to the snug little house  
where my beloved lady lives.

Example 6. “Winternacht,” Op. 15, No. 2, mm. 1–20; Bass Line Voice-Leading Sketch.

Measure: 1 9 12 13 14 15 16 17 18 19 20

G: I III V#  $\flat VI^{\circ}_5$  II# V $\flat$   
 I III V $\flat$

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